

# SLACK

Issue #1. OCT, 82

Inside:

**The Clash      The Beat**

**The Professionals**

**Manual Scan**

**Jools Holland**

**Chelsea**



# SLAX

magazine-SEPT. 82

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MANNY	bands who graciously
JACK	consented to giving
MOE	their very valuable
PAUL RUNGI	time.

and a very warm "how do you do"  
to you, for your support. Thanks.

## last note

All interviews were conducted  
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## A Letter from the Editors.

SLAX Magazine started out with the basic idea behind it  
being to promote the local music scene here in San Diego. The  
response to our first three issues was so great that we decided  
to increase our distribution in San Diego as well as distrib-  
uting on a national level. Now that we've made it big the  
design and quality have changed. The idea behind the magazine,  
however, has not changed. The idea is still to promote small  
local bands in all areas as well as introducing new music to  
the nation's record buyers. So, if you have a good local band  
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# PROFESSIONALS



As far as SLAX was concerned, there was never any question as to who would be first band to meet your gaze upon opening up SLAX. As the founding members of the Sex Pistols and, consequently, as the catalysts of the entire socio-musical movement SLAX attempts to chronicle, Steve Jones and Paul Cook belong nowhere else but up front. The two are now fully committed to the Professionals and have made the transition from being members of the most controversial and arguably greatest rock and roll band ever, to being the members of the latest wave of post-punk British pop(?) groups, keeping their sound and power intact, yet managing to stray clear of past history. We caught up with the two a few hours before a gig in San Diego and chatted with them in a local bar.

SLAX: Have you found that the American public is generally more apathetic musically and politically than in England?

JONES: Not really, no. There are a lot of straight looking people here that get off on music, they're not interested in if its political or not.

COOK: They're interested in the music rather than the image. In England it's much more image conscious.

JONES: It changes every five minutes.

SLAX: Yeah, in 1977 the new music was all sort of unified and now there are all these little factions fighting against each other.

COOK: It's split up, its so diverse. But from any band you like to mention you can always relate that back to us, although they don't like to admit it.

JONES: They're afraid to admit it because we're not trendy anymore.

SLAX: Were you surprised by the success the Sex Pistols had in England?

COOK: No.

SLAX: Were you surprised that the success didn't cross over the Atlantic?

COOK: Well it did but slowly.

JONES: It would of if we had stuck together. We split up right after our first tour and San Francisco.

SLAX: Do you still consider yourselves Punks?

COOK: I don't know, we've never really seen ourselves as anything. It was a whole movement but it never had anything to do with us. We were much better than all the other bands anyway.

SLAX: How do you handle song writing?

COOK: We collaborate. Sometimes Steve will have most of the song written out and sometimes it's just bits and pieces.

SLAX: Did you guys write most of the music for the Pistols?

COOK: He and Glenn wrote most of it. John wrote most of the lyrics.

SLAX: Unlike most of the groups that came out of that first wave, you have maintained pretty much the same sound and style. Like Public Image or even the Clash are-

JONES: I think the Clash should split up because they're becoming really boring. (Laughing) That last album, what was it, four albums?

COOK: Yeah, well we just play the way we know.

SLAX: What do you think of Public Image?

JONES: They're rubbish, really bad. There is only one reason why anyone would like them and it's because he is an ex-Sex Pistol and he was the front man.

SLAX: People have this idea of Sid Vicious, they're not sure if he killed his mother, his girl or what.

COOK: The lot I think.

SLAX: What was he really like?

JONES: Well he was straight; he was a real quiet guy. He was alright.

COOK: He was a nice bloke. We got on well with him.

JONES: Yeah, but he acted like his image got the better of him and he had to play up to it all the time.

COOK: It totally went to his head, especially after the American tour.

JONES: He was only in the band a year and he had all that success. All of a sudden he's like the main thing in the band as far as publicity goes.

SLAX: Why did you get rid of Glenn?

JONES: He was alright at first but then he was just going one way and we were going the other. That's got a little to do with it I suppose.

COOK: I suppose it was mainly personality; us other three were totally different than him.

SLAX: So you ended up playing bass on the album.

JONES: Yeah, Sid was in a hospital.

COOK: Sid played on a couple of tracks.

JONES: Yeah, he played on "Bodies", "God Save The Queen", "Holidays in the Sun", and that was it.

SLAX: How did Sid join the band?

COOK: Well, he was there. He was an old friend of John's.

JONES: He used to come to all of our gigs. He was the right person to have because he looked the part, even though he couldn't play.

COOK: We knew that he looked the part. John wanted him in the band straight away but me and Steve were worried about him because he couldn't play and we had to take a bit of time deciding whether or not we should let him join. In the end we decided to let him in under the condition that he learned the bass quickly, which he did at first, for a while, until he got disinterested.



# PROFESSIONALS

SLAX: Do you feel that you were exploited by Malcom?  
COOK: No, not really. We all knew what was going on at the time and we were just exploiting the situation ourselves. He did actually fuck up in the end, with the movie deal and everything.

SLAX: When you guys toured the states did you sort of know that was going to be it for the Pistols? Were you still talking to each other?

JONES: Me and Paul and Sid were talking when we'd see each other, but Rotten was playing superstar, living in a hotel and all that shit.

COOK: Warner Brothers was keeping everybody really—and I think that had something to do with it.

Jones: I had about twelve bodyguards, watching you shit and everything. Really.

COOK: It was personal problems as well. I think that after a long time, you know, with Sid out to lunch, he couldn't play...

JONES: The gigs were getting boring. He couldn't play and fucking Rotten wasn't interested.

SLAX: How did you hook up with Paul Meyers and Ray McVeigh to form The Professionals?

JONES: Paul Meyers, the bass player, used to be in a band called Subway Sect. He couldn't play then, but he can now. We used to see him and the other guy, Ray, at gigs and it just sort of fit together really well and that was it.

SLAX: Are there any plans to release your album domestically?

JONES: We're having a lot of trouble with our record company, with any luck they can get rid of us, you know? So we're trying to get a proper deal over here, a world wide deal because America won't give you a deal unless it's world wide, usually. So if we can get off Virgin, which is our label in England, it'll be a lot easier to get a deal over here, because that's what we want to do, work over here a lot. We're fed up.

SLAX: Musically? Is it taxwise?

COOK: Taxwise? We're scratching. It's the people's attitude and the atmosphere in England is generally cynical but we'll play there as well.

SLAX: A lot of your songs seem to be anti-military...

JONES: Yeah, well we've always been anti-authority, we don't like it but we don't like sloganeering either.

SLAX: How do you feel about the Falkland Island situation?

JONES: I don't know, I think it's pretty good actually.

COOK: The people in England are pretty excited by it. I don't care, either way, but I think there is going to be a war, and I think that America should stay out of it, especially supporting Argentina, because it's got nothing to do with them.

SLAX: Have you heard any bands in California that have interested you?

COOK: No, we haven't seen any.

JONES: We've heard of all this Black Flag stuff.

COOK: It's all sort of "77" punk to us, which we were never in to. They might be good live, I don't know.

JONES: I saw them at the Rainbow, they supported Exploited. They were useless.

SLAX: What do you listen to?

COOK: Tanla/Motown.

SLAX: Any new stuff?

COOK: There are a couple of bands. U2 are alright, Bow Wow Wow is pretty good, and that's it.

SLAX: Musically there has been a lot of immitation of that Cook & Jones sound, do you feel that you didn't get enough credit musically?

JONES: Yeah, probably. People forget, all they remember is Sid Vicious killing himself, an image. They aren't interested in whether he could play a bass or not, that's the last thing they're thinking about.

COOK: It's getting through to them, slowly. Even with Joan Jett and the Go Gos in the top ten, it's all directly related to the Pistols.

JONES: I'll be glad when they get rid of bands like Journey.

COOK: That scene I don't think will ever change, there are too many people that like it.

JONES: There are too many fucking idiots; longhairs will always like that sort of music.

SLAX: Why did the Sex Pistols catch on so quickly in England in comparison with the U.S.?

COOK: It was very much an English thing, that's why. It's harder for other people to understand,

JONES: Now they can understand Never Mind The Bollocks a little bit more than five years ago, which is a long time really.

COOK: One thing is, they're all a bit better off over here.

SLAX: Does it bother you that all the Professionals' promotion includudes "former Sex Pistols" or something?

JONES: A little bit, yeah, but its the only way to get a few more people in to see us.

COOK: As far as the Professionals are concerned, you can't get away from it. We are ex-members of the Sex Pistols.

SLAX: Are the Professionals drifting away from the Sex Pistols to find their own individual style?

COOK: I think we will, yeah.

JONES: I really don't know. It wcn't be much different.

SLAX: Are you happy with the Professionals?

COOK: The only problem is, as you say, "ex-Pistols".

JONES: The only way you're going to get out of that is playing to people. They say "ex-Pistols-Professionals", but then they come and see you and know you aren't the Sex Pistols.

Appropriately enough, Paul Meyers wandered in at this time eating a Big Wheel, and the formal interview came to an end as Cook and Jones partook in yet another sampling of American culture by eating their first Big Wheel. We asked Meyers where we could find Ray McVeigh, the remaining member of the band. "He's either at a bus stop or an intersection," Meyers told us and after vaguely convincing he was serious, we walked out on to the sidewalk. Sure enough there he was, sitting on a bus stop in downtown Clairemont, trying to flag down good looking girls in fast cars without much success. Meyers came over to say "I told you so", and they explained to us that McVeigh's habit was the cause of the accident earlier in the year. McVeigh told us to print in our story that he was The Boss, and that he and Meyers were the major contributors to the group, the other two were old men. Meyers expressed a serious desire to go to Mexico, but ended back in the sound check. McVeigh continued his search for a bride at a bus stop, we honked and drove away.





# TOOLS HOLLAND

MR. PERSONALITY

Jools Holland wants to be rich. That's an admirable ambition for a 24 year old Englishman who is best described by the words "chap" or "bloke", whatever they mean. Besides being a pretty cool keyboard player, he is also a former member of Squeeze and a songwriter. While with the seminal group he waxed a number of his own tunes including "Wrong Side of the Moon", "Hop, Skip and Jump", and the B-side "Pretty Thing". He left the group following a successful but apparently upsetting U.S. tour and the release of the Argy Bargy album. He immediately entered the studio with Police drummer Stuart Copeland to record several as yet unreleased tracks. Following the completion of that project he formed a new band- The Millionaires, and released a British single, "Rumble Boogie". More recently, his debut album was released on I.R.S. records, in which Holland demonstrated his ability to construct the smart and slightly jazzy pop which was his trademark while with Squeeze. His latest recorded project of note was a single he recorded with Sting of the Police, although again, no word on if or when it will be released. The Millionaires now include Michael Paice on sax and harp, Martin T. Deegan II on percussion and the enigmatic Taif on bass. The group is joined on stage and on record by the Wealthy Tarts, 2 sexy British actresses who sing "background vocals". SLAX talked with Jools a few days before his tour with XTC was scheduled to begin, a tour that was to end after only one gig, in San Diego. I asked him first if he had any comments about his new record.

Jools Well I think that it probably sums up western civilization as we know it up until now really, looking at it. No, I'll tell you what it is, it's well what do you think of it?

SLAX I'm surprised by it, actually, I thought that it would be more jazzy than it is, it's sort of a pop album actually.

J: Really? Well a lot of people say exactly the opposite, they expected something more "poppy" than jazzy, and I think that one of the reasons for that is that a lot of different things have influenced me, through there, and a lot of those influences are coming out on this album.

S: What are they, can you describe them?

J: Well yeah, I think that one of the things that it is important to have is as wide a musical taste as possible and I'm 24 now, and I've been listening to everything from R&B, lots of R&B, to old black music to rockabilly.

S: Yeah I hear Jerry Lee Lewis.

J: Yeah, he was an influence.

S: How did you hook up with the Wealthy Tarts? Who are they?

J: Who are they? Well they're fabulous. One is called Maz Roberts and the other one is called Kim Lesley.

S: Which one was in Star Wars?

J: That was Kim Lesley, but you wouldn't have recognized her because she had to wear a great big mask. They also once were on Benny Hill. They get around. They used to play in a pub near where I lived once. There was this old bloke tinkling away on a piano and this girl comes up and starts singing in a celestial soprano and so I approached her when she was through and said "You must come to rehearsal" and she said "Well you've heard nothing yet because there are two of me; I've got a friend who sings." So they came along and we and the Millionaires never looked back.

S: I heard somewhere (Trouser Press) that you met them in an exercise class.

J: An exercise class? No, I never do anything healthy. It would have to be in a pub or something like that.

S: While on the subject of your health, how is your smoking?

J: I've cut down on the cigars a bit. I haven't stopped completely though.

S: Do you mind if I ask you why you left Squeeze?

J: Well the thing, the REAL thing that it was was that there were a lot of songs that I had written with Chris Difford, who is the lyricist for the group, which weren't really suitable for Squeeze to do, and the only way to do them would be to start a group. The other thing was that being in Squeeze was being only one-fifth of a band, and in this one it all comes down to me. Also, I can say that when I left Squeeze, I had no doubt in my mind that they would become more successful than they were because of it.

S: A number of songs on this album were written, cowritten with Chris Difford. Would he just give you a set of lyrics and say "here you go" or would you say "I want a song about this or that"?

J: Yeah, what he does is gets some of the numbers worked out where I say we've got to do a song about a woman who wants to have sex with a mule or whatever, and he'll say "OK great, I'll write something" or he'll go "I can't really come up with something for that." But I think that his standard on the whole is really impressive, whereas someone else would write a song about boy meets girl, I would much rather have any Difford type thing.

S: What was the inspiration for Good Bye World?

J: It was a film in the United States called Harold and Maude. The song is meant to be black humor, but some people will take it seriously and think that it's terrible but it's not. You get all these people who get sort of upset and say that they're going to kill themselves but they never actually quite get around to doing it. If you saw the film you'd see the humor in it. I do think that with this song you could do a fabulous video and we might, with girls with great big razor blades slashing their wrists and people hanging from nooses, but all of them singing in a smily happy way and having fun. But again, you have to be careful because a lot of people won't see the humor in it unless you do it properly.

S: How did you hook up with Glynn Johns (producer) for the new album?

J: Well, his name had come up with Squeeze, he produced stuff for A&M. When they said who do you want, I said that I wanted to do it myself, and they said "No, you can do the second one but not the first." So I had this list of producers and he seemed to be the most likely one, and really he worked out well but I think that the next one I'll do myself. I think that it will be more pop than non-pop. There will be a mixture with funny instruments that you don't normally get like a piano-accordion or a flute. Something unusual.





ARE BACK!  
(FOR THE TIME BEING  
AT LEAST)

For a while it looked as though The Clash would not be able to hold together long enough to begin the long awaited tour which swept through San Diego on June 12. First there was Joe Strummer's mysterious disappearance a month before the U.S. tour was scheduled to begin. Then Topper Headon, certainly one of the finest drummers around, bolted the group less than a week before the tour. And then the new album came out which managed to be even more bloated and excessive than last year's tripple set Sandinista!, and lacked the magic and adventurousness which made Sandinista! an exciting, if trying, musical experience.

But somehow the band, Mick Jones, Joe Strummer, Paul Simonon, and former Clash drummer Terry Chimes, (filling the void left by Headon), made it to America to begin, (not to mention finish), their first U.S. tour in over two years.

It is readily apparent that The Clash are not as young as they once were. Strummer's face is now wrinkled and tired, and he has put on a few pounds since he was last here. The others are tired but optimistic as they reached the half-way mark of the three week tour. Yet somehow all of these matters were suppressed when the group took the stage that night to put on a show which was superior to their last San Diego show several months before the release of London Calling. Even the new material was played with a life not present on the album. SLAX talked with two members of the band, Joe Strummer and Paul Simonon, a couple of hours before the show was to start (surprisingly on time). Also present for the interview was the band's friend, roadie, P.R. man and whatever else, Kozmo Vinyl.

SLAX: Is there any chance that the band could break up after this tour?

Strummer: No.

Simonon: It depends...

Vinyl: It depends on what we want to do, but there are no plans that this will be our last tour. We're coming back in the fall anyway.

Strummer: Fall of maul... (?)

SLAX: Why did you (Strummer) leave the band?

Strummer: I just wanted to break for a while. I wasn't hiding out or anything.

SLAX: Really? I heard some story that you were in a mine shaft or something.

Strummer: Well I was hiding out, I suppose, but it was in a bar.

SLAX: Did you have any thoughts about leaving The Clash permanently?

Strummer: No, I just wanted to get away for a couple of days.

SLAX: And it turned into a couple of weeks?

Strummer: Yeah... maybe more like a month I think.

Vinyl: He works fucking hard, that's what he does, and it was getting on top of him. He felt he needed a break.

Simonon: We all do at some point.

SLAX: The press here was saying "pre-tour publicity stunt".

Vinyl: Bullshit, it's all just bullshit. It doesn't matter what they say. It's bullshit.

Simonon: There are a lot of people trying to bring us down, but it's like he said.

SLAX: Are you happy with your new album?

Strummer: Yeah, I think it's good...

Simonon: It's good - it's great.

SLAX: Is it your best?

Strummer: Yeah, I think so.

Vinyl: It's different... they're all different.

You can't really compare them because they're not the same types of albums anyway.

SLAX: Any tracks that you especially like?

Simonon: "Straight to Hell". I don't know, I like all of them. It depends on what mood I'm in.

Strummer: I like "Straight to Hell" and "Rock the Casbah".

SLAX: Why do you sing "Should I Stay..." in Spanish?

Strummer: Why not?

Vinyl: To get through to Spanish people. They're not listening to too much of our stuff, so maybe if we sing in Spanish they'll listen.

SLAX: Some people are listening in Mexico.

Vinyl: Yeah, I know. We just sold 1000 copies of Sandinista! down there. It's not a lot, but it's a start.

Strummer: We like Spanish, we like to get it in, although I don't speak it very well, in fact almost none at all... (pregnant pause)... What's the matter with this place? It's like a dead town.

SLAX: That's what San Diego means; "DEAD-TOWN".

Strummer: Yeah? Really?

SLAX: Nope.

Strummer: Really, I mean I've come across a lot of dead towns in America but this is REALLY a dead town.

SLAX: Do you enjoy touring the States?

Strummer: I enjoy it, yeah. It's a little bit different. This is our third tour so it's not so "Hey wow, alright!", but it's better than staying at home.

SLAX: Why did Topper leave the group?

Strummer: Ahem, ahem, heh, heh. Heh, heh, heh. No- he quit because he's got a lot of problems. I think he feels that if he was in the Topper Headon group he would be more responsible for his life maybe he'd be more on the line. I think he feels that it was an easy ride for him in The Clash because me and Mick would do most of the writing and interviews and decisions and he would just sit there and play great drums. I think he felt that his energy wasn't being utilized.

SLAX: Was it "political differences"?

Simonon: There was a bit of that as well. It's got a lot to do with a lot of things going on at once, and that he wanted to do his own thing.

Strummer: It was political in the sense that he feels that music is music and messages are messages and the two shouldn't meet. I think he feels a lot of that.

CONTINUED...





THE CLASH

The CLASH

Continued

I don't know.

SLAX: Why did you come back to Terry for this tour?

Strummer: We only had five days. He's never done anything serious...he's done a lot of sessions, but I knew he would be available so we rang him up.

SLAX: Did Topper quit before or after your break?

Strummer: Right after, although I'm not sure when he decided.

SLAX: How long did it take to record the album? Simonon: Recording it took about two weeks, and doing everything else took ages.

Strummer: We tried to produce it ourselves and we only had a week or two and then we had a gig in Tokyo, so we tried our hardest but it was too rough; we didn't set it up good enough so we took it down to Glynn Johns.

SLAX: Why wasn't Bill Price present for Combat Rock?

Simonon: We had done too many albums with him. I was getting a bit bored with him myself. There's nothing like a good change.

Strummer: We got fed up with him. He can do a good job with it but he doesn't like to be a producer, he likes to be an engineer. He avoids responsibility. He's got the technical know-how to be a producer but he prefers to engineer Elton John albums and save shots. He doesn't come out on the limb.

SLAX: What do you listen to?

Simonon: All sorts of stuff. Mexican music, any kind of good music.

Strummer: I like people like The Beat, Madness, Bow Wow Wow...I like them and I like some old people like John Fogerty. I also like The Doors.

SLAX: So what you said in "1977" doesn't really hold true any more? "No more Beatles, no more..."

Strummer: Well I don't think The Rolling Stones are that good, I don't really like them myself at the moment. Their music is too standardized.

SLAX: So the song was only an attack on isolated groups rather than an attack on...

Strummer: No, no. I meant it as an attack on that whole frame of mind, that whole attitude. What you do here is you dig up the past a lot and you use that. Obviously I'm not into that.

SLAX: What inspired you to write "Red Angel Draget"?

Simonon: It was a combination of me and Joe working together. We both wrote the music and lyrics and Joe did most of the lyrics. I tried to help with the little bits that I thought would give it a change.

SLAX: Were you happy with the way Sandinista came out?

Strummer: I'm happy with it, yeah, but I'm not happy with the way it sold. But that's all gone in the past.

SLAX: Why was that a three record set?

Simonon: Well the reason it was a three record set was firstly we wanted to put out a single a month. The first one was "Bank Robber"; that was going to be the first single but our record company said, "Oh, we don't like it," so that fucked it up. We couldn't put out a single a month because the first one they didn't want, so eventually, by the end of the year, we put them out at the same time.

SLAX: Were you (Simonon) there for the recording of Sandinista?

Simonon: I'd say half of it I was there at the time and the other time I dubbed the bass on later.

SLAX: I read an interview about a year ago where you said you were still punks, even though you had learned to play your instruments better.

Is that still true?

Simonon: Yeah...Punk is about a change.

Vinyl: It's an attitude. It's not a look. It's not a style. It's not a type of music.

SLAX: What do you think about the revivals which have been going on lately: Rockabilly, Psychedelic...right now there's a Mod revival in America.

Simonon: American Mods? I didn't even know there were any.

Vinyl: He's a very talented person though. He's played guitar and piano for us as well as drums.

SLAX: So he might put out a Paul McCartney/Roy Wood type album with him playing all the instruments?

Vinyl: Maybe, I don't know. He's capable of doing it but whether he'll actually do it,

Vinyl: Mod is short for modernist. The 1965 Mods were very creative people, but there is no point in going back. I think any kind of revival is stupid.

SLAX: Do you think fashion is stupid as well?

Vinyl: No, not necessarily. It depends on how you define fashion. I think that there are some people from all of this stuff that will outlast the fads and still stick to what they're doing. It's like The Beat: you could say that they are a ska band, but they're a good band. The ska thing is over but they're still going strong. So yeah, it's a bit unfair, you get the real thing and then you get the imitation and the real thing is usually good, whatever it is.

SLAX: What do you think of American radio?

Simonon: Some of it's pretty awful.

Vinyl: The Mexican radio is pretty good, black radio is pretty good, and white radio is pretty awful.

Strummer: I don't like it, I listen to black stations. I don't know if there are any here, I haven't turned on the radio in San Diego, but in New York I listen to WBLS all the time.

SLAX: Do you spend a lot of time in New York?

Strummer: All the time I want to.

Vinyl: We live in England.

Strummer: It's home. I can't really say anything good about England, but it's home.

SLAX: Are you more popular over here now?

Simonon: No, we're just as popular in England.

Vinyl: There are more people in the United States so we're more popular because more people live here. But relatively we haven't dwained. We may have dwained as favorites, but it's only a drag being the favorites anyway.

Strummer: I think actual people really like us, that's across the board. Actual people really like us and it's the journalists who don't.

SLAX: How did you hook up with a guy like Allen Ginsberg for Ghetto Defendant?

Strummer: He kept coming down. We met him at Bond's Night Club where we played a song with him. He kept coming down so I showed him the lyrics and we forced him to get in front of the mike.

SLAX: Is Tymon Dogg coming along for the tour?

Strummer: He's trying to get his career going. He's still trying to make a record but he's been trying to do that since 1965.

SLAX: Didn't he used to play at the Cavern Club in Liverpool?

Strummer: He could have done that, he was young enough. He's been playing since he was fourteen.

SLAX: Why did you let somebody who is not in the band come on and do a lead vocal and write a song on your album?

Strummer: (Matter-of-factly) It was his number. We didn't know if we could play with him because he hasn't played with anyone for a long time, so it was kind of hard to play with him.

SLAX: Do you want to be popular in America?

Strummer: Yeah.

Vinyl: Sure, number one.

SLAX: Do you think your new material will get on the radio here?

Simonon: I don't know, we hope so. It would be great.

Strummer: I doubt it though. I don't think it'll get on the radio here.

SLAX: Final comments?

Strummer: Stop watching T.V.





# Manual SCAN

Recently an editorial turned up in SLAX, which was incorrect in its depiction of the San Diego music scene. Initially, no one contacted us directly, but friends, relatives and neighbors reported details of mysterious 30-minute phone calls from one Bart Mendoza of Manual Scan on the ethics of SLAX Magazine. We finally contacted him through our own endeavors, and an interview was set up to discuss the local music scene as well as talk with the other guys in the band about Mods, Richard Simmons and, only incidentally, Manual Scan.

When we arrived one Tuesday afternoon, the band was engaged in a serious discussion concerning a new song they were working on. This erupted in to a pillow fight (one of many we witnessed over the course of the interview) before the band ran through it, without vocals, one final time. "We're ready now", Bart told us and, after being warned that the tape-recorder we were using may or may not be recording our conversation, the interview began. The band has four members, these being:

**Bart Mendoza:** Bart is the acknowledged leader of the band. Besides being the main creative force behind the group he also acts as their manager and guiding light. If it wasn't for the fact that he is in a band he would probably be a millionaire before his 21st birthday. (This way he'll have to wait until he's 22.) It would be safe to say that if it wasn't for Mr. Mendoza there would be no Manual Scan.

**Kevin Ring:** Kevin is the second most prominent member on stage. He is an accomplished guitarist who takes pride in only plugging his guitar into Vox amps. Of the four he probably is the most serious about being a Mod (he and Bart have been Mods for the last 2 1/2 years) and enjoys taking care of his scooter. He claims that he is going to be famous someday, and is in a band with four guys who have the same attitude. **Paul Brewin:** Paul is Manual Scan's quiet member. He is hidden from view for most of the interview, buried by pillows and sitting in the opposite corner of the room. He is also the most serious member of the group and, like the other members of Manual Scan, is intelligent. On stage he appears to be the most accomplished musician in the band; his drumming is one of the key factors of the Manual Scan sound.

**David Fleminger:** Dave is probably the enigma of the group on stage, he is also an excellent guitarist and has more than a passing knowledge of piano. He is not responsible for much of Manual Scan's material, but is still a gifted songwriter. His Beatle parody "What Did You Say" was a hi-light of the set the band played after the interview, even if it leans a bit heavily on the riffs from "I Feel Fine". He is only semi-Mod and cites Crass as his musical mentors. He writes and plays in *Lemons Are Yellow* and *The Answers*.

Although Manual Scan considers itself a Mod band, they are not restricted by categories. Their covers reflect a healthy mixture of influences and their originals are lyrically relevant to today's society, Mod or non-Mod. Kevin says, "We never actually stated we were a Mod band, they just started coming to our shows."

Individual members of the group had been involved in numerous musical ventures before forming Manual Scan, but the nucleus of the band was formerly called *Starjammer* and then *The Pedestrians*, and gigged

regularly in the San Diego area. "We almost had a record deal", Bart tells us, "but they wanted song rights, which is what happened to *The Beatles*, and they're sorry now. Not that we're greedy or expect to be bigger than *The Beatles*, but we want control of our songs." Unfortunately the group broke up soon after its keyboardist became a famous scientist.

So Bart reformed a new band using *Pedestrian* hold-out, Ring, plus "the twins", Dave Fleminger on bass and Paul Kaufman on drums, bass, piano and whatever else he could bring to the gig.

The group considered calling themselves a number of names, some good, some bad, before finally settling on *Manual Scan*, a phrase pulled out of a Radio Shack catalog. All members of the band are adamant in their claim that the name does not have any sexual implications but....

The group began playing at the London Tavern, for audiences of about 25 people. Their first big gig was at the Chula Vista Lions Club, where they shared the bill with *Control* and *The Puppies*.

"It was wierd because we'd only been together for two weeks, and yet we weren't even the opening band. It was great though, with the girls and the limousines and everything...there was a really good fight afterwards and Paul got punched."

After a while, the group had its own following within the local Mod scene, and had moved up to playing regularly at the *International Blend*, now called the *King's Rd. Cafe*. By this time Paul had left the group to pursue other interests and was replaced by Paul Brewin, former *Pedestrians* drummer. Since then the group has been busy building a local following and are making the transition to a truly professional unit.

"This", says Paul pointing to the rubble left from one of the pillow fights, "is what we have to avoid if we want to go anywhere." And the other members of the band agree.

In the near future the band is hoping to release a single, with "Time After Time", "Go On", and maybe more. "We'll probably end up giving it away or selling it for only a buck; local singles never make any money."

The conversation strays from subject to subject: Peter English's annual treks to Britain ("they don't call him 'English' for nothing"), the Adams Ave. Theater ("a fun place to play") and finally lites on the subject of Mod bands. "There are about four truly Mod groups in San Diego right now," says Bart, "people who play groups like the *Beat* and the *Jam* are not truly Mod. There is so much good music out there, people like Larry Williams and James Brown -- those are the artists a real Mod band covers."

By this time the conversation had gone on long enough and it was time to check to see if our tape recorder had recorded the preceding events. "I can't stand it; I don't want to know," Bart said in obvious pain. Our worst expectations were realized as no audible sounds came out of the recorder. The band then did a quick set for the purpose of a photo session, that included a *Zombies* cover and Scan originals "Time After Time", "American Way", "Go On", "Rotary Principles" and Flem's "What Did You Say?"

When we asked the band if they had anything else to say, for the record, the following replies emerged. "It's important that people know that we're serious about being Mods," from Kevin. Bart's remark was "it's like it says, 'it's a way of life'." Paul admitted to being a serious musician. "On behalf of myself and the band I would like to say thank you and I hope we pass the audition," says David. And the earth brought forth Manual Scan; and God saw that it was good. And the evening and the morning were the third day.



SLAX FINDS OUT

WHY

IT'S

OCTOBER

IN

CHELSEA

Chelsea has been around a long time, longer than critics and perhaps even the group's leader Gene October initially anticipated. The group started out as part of the original punk movement in the mid-1970s. But where the other bands found success (of sorts) or broke up, Chelsea, or at least a band named Chelsea, has endured and apparently is ready to achieve mass popularity in the U.K. The group has had over 100 people join and subsequently leave the band, but the group's sound and leader October are still the same, only they have improved with age and are much better than before. Their last few singles and new album have finally gotten the group the good reviews and attention October claims they've deserved all along. Chelsea is in the midst of a massive tour of the states in an attempt to drum up some attention on these shores. Shortly before the current tour began, Gene took time off from a busy work day to phone SLAX from I.R.S.'s London offices. Here's what he said.

SLAX: Do you want to be popular in America?

OCTOBER: Oh yeah. The music that you're getting is not representative of the true punk thing. The people that you're getting are not truly representative, like the Clash and Elvis Costello. It's like the Stones; if you had heard Herman's Hermits and were told that they represented British R&B, and you hadn't heard the Rolling Stones, then you wouldn't know the real thing. That's the way it is with Chelsea.

SLAX: How have you kept Chelsea together for so long?

OCTOBER: It's the music because we aren't in it for the business. It's like when you go to a club; how many times have you gone to a club and it's really rocking? Well, that's what Chelsea's about, really.

SLAX: Is that why you've stayed on a small label in Britain?

OCTOBER: I'd like to be on a major label, but it's my manager, Miles Copeland.

SLAX: Is there any chance you could go to A&M in Britain?

OCTOBER: Impossible. Impossible because they don't understand what we're saying.

SLAX: Some recent articles in Britain have labeled you as being part of the Oi Oi movement. Truth?

OCTOBER: No, we draw punks. The crowd is there for the music, not the violence.

SLAX: I take it that you're anti-violence.

OCTOBER: Totally. Violence is for stupid morons. Sometimes some people show up who want to fuck everything up, so I get rid of them. Never at any of our shows, has there been any violence whatsoever.

SLAX: Do you have any special loyalty to the people who have been coming to your gigs since the beginning?

OCTOBER: Well, I see people who have been coming to the gigs, and have seen our group for quite a while, and I'll give them a nod and acknowledge them from the stage, but basically I have loyalty to anybody who comes to see us.

SLAX: How do you feel about the critical praise you've been getting for your last couple of singles and your new album?

OCTOBER: I think it's about time, isn't it? That's about all that I can say right now.

SLAX: Are you happy with Evacuate (the new Chelsea album)?

OCTOBER: I'm very happy with it. I think for once the critics could do nothing else but, could they?

SLAX: Do you think you were treated unfairly?

OCTOBER: Yeah.

SLAX: Why?

OCTOBER: I don't like journalists. I don't like journalists because they think that they're God's gift. They misquote people, they've already made their minds up what they're going to say about you basically. It never bothered me really. It doesn't keep the people from coming to the shows or buying the album.

SLAX: Who was the songwriter before Nick Austin joined?

OCTOBER: I used to write a lot of stuff.

SLAX: Has your sound changed a lot due to the constant changes in personnel?

OCTOBER: Yeah, the sound changes because people have different ideas or different sound contributions to make.

SLAX: But the idea is basically the same.

OCTOBER: No, the ideas change as well. How can you say the Evacuate album is the same as anything we've done before?

SLAX: No, that's not what I'm saying. I'm saying that the concept of Chelsea is still pretty much the same isn't it?

OCTOBER: Well Chelsea has always been a shit-hot rock and roll band, hasn't it? I don't mean to change that at all. It basically comes down to the ideas I give to each song. It's my vocals that can change a song, whether I tend to relax and give it a more melodic voice or give it a harder, harsher voice. If you're going to make a statement you can't say it nicely, can you? I think if you make a statement, you say it quite angrily, don't you?

SLAX: Anything you would like to add to this?

OCTOBER: I just don't want America to get side-tracked by the likes of Elvis Costello, Hazel O'Connor, the Boomtown Rats, Billy Idol and all that sort of rubbish representing everything we've done over the past seven years. Fair Enough.





# THE RECORD BOAT

9

## THE BEATLE THAT TIME FORGOT—THE SILVER BEATLES



There has been such an abundance of "new" Beatle product of late that I have long since retired from my quest to obtain the complete Beatle collection (domestic of course!). These albums are usually accompanied by a red or similarly colored sticker screaming: "ATTENTION COLLECTORS: UNRELEASED MATERIAL!" Unfortunately these lost masterpieces are usually just another re-release of the (pre)historic Tony Sheridan tapes, or the poorly recorded Hamburg session. So when something which doesn't conform to these barriers pops up in local record bins it's time for some serious analyzing, or at least a one page review in SLAX.

Believe it or not there are at least two records released in the past month which fit this category: one featuring former Silver Beatles drummer Pete Best, and the other, a collection by the Silver Beatles themselves. First, Pete Best.

Both this album's melodramatic title and liner notes ("this album is a must for any serious collector") give the impression that the Beatles would have been an even stronger musical force if Best had been retained as drummer. Bullshit. Although technically speaking Ringo Starr was not a great drummer, his drumming was an integral factor in the Beatles sound as was the songwriting team of Lennon-McCartney. Starr utilized the capacities of his kit much more than Best ever did. It was little things too; the cymbals—Starr was "SSSSSS", while Best was more "TTTTT", you know? Obviously the tracks which comprise "The Beatle That Time Forgot" were recorded in tremendous haste in order to cash in on the Beatles boom period of the early 60's.

People talk about how some early Beatle takes sound live, (they make some mistakes and at times sound off key), but these sound like first run-throughs. The musicians didn't even bother to tune up their instruments before the sessions (session?). However, the horribly out of tune guitar riff on "I'll Have Everything Too" is actually beautiful (but crude and painful as well). The first song, "I'll Try Anyway", would have been a nice Stones style R&B number if someone had taken the time to mix it. And if your idea of flat vocalizing is "Hold Me Tight", I invite you to listen to the Pete Best Band's "She's Not The Only Girl In Town". Eight of these nine songs are written by the Bickerton-Waddington songwriting team, and while they are certainly no Lennon-McCartney, songwriting is one of the few just below satisfactory assets the band has. This album does have its redeeming features, namely hilarity. So if you sort of like The Beatles, but love Uncle Floyd, go ahead and buy, buy this album. P.S. If you are a "serious collector" it might be a wise idea to shell out 15cents for a dust jacket—this album is just that cheap.

Now for those of you who enjoyed spending 80 dollars for that ridiculous Elvis Presley package, here's another opportunity to trade money for shit. It's called The Silver Beatles, and if you're lucky, you can pick it up for

just under 30 dollars. It consists of three disks: a 1982 interview with Pete Best; a picture disc and recording of The Beatles' unsuccessful Decca Records audition; and an extra copy of The Beatles' unsuccessful Decca Records audition.

The only thing notable about this package is the fact that it marks the first official release of The Beatle Decca tapes. They've been floating around for years on bootlegs, and if you are a real Beatle fan you probably have them. If you don't, here's a brief summation.

It contains three Lennon-McCartney originals, all of which show how mundane and routine The Beatles sounded without the guidance of George Martin (the true fifth Beatle). There are few points of interest. The sound effects on "Sheik Of Araby" are extremely stupid but mildly amusing. The vocals of both Lennon and McCartney are noticeably younger than on other early records. McCartney's voice was probably at its peak then, but Lennon was still developing his at the time, and his shrieking of "Money" and singing of "To Know Her", without the famous Lennon edge, make a valuable listening experience for the Beatle cultist, though valuable is not always enjoyable, and in this case is definitely not. Don't get me wrong—The Beatles are a bunch of great guys, but I can see why Decca turned them down on this one.

Pete Best-Retail cost: \$5.98

Actual value: I have no idea.

Silver Beatles-Retail cost: \$39.88

Actual value: \$5.00 (Get the bootleg.)

JN

singles  
&  
elpees

## Elvis Costello - You Little Fool

Having gotten the new Elvis Costello album just before SLAX deadline I have not had the time to pass judgement on it. I will say (as I usually do) that it was a wise decision to leave Nick Lowe for the first time, (I'm not counting Almost Blue), and to leave the knob turning to Geoff Emerick who engineered all those fun Beatle albums. Emerick produced the A-side (from an original idea by Elvis Costello), and the Beatle connection definitely shows, right down to the backward fade-out. The production is excellent; Steve Nieve's harpsicord sparkles, and Costello continues to improve as a songsmith.

The B-side has two songs on it. Nick Lowe produced the first and I would guess that this has been around a while. The song "Big Sister" is a modified version of Trust's "Big Sister's Cloths". It has a different chorus, some new lines, and this time around it sounds like "Pressure Drop". "Big Sister" is followed by "Stamping Ground" by an unknown group called The Emotional Toothpaste. Although I have no idea who these guys are, it doesn't take a musical genius to figure out who the lead vocalist is. One can only wonder why E.C. chose to sing it, not to mention write and produce such a weak country ballad — one would think that he got it all out of his system with Almost Blue. Still, this is a fine single, and if you have 50¢ for costs, send to SLAX for your Elvis Costello-Inspired Art Piece.

JV

## Voice Farm - Modern Things

This group gets the SLAX Fun Name Award. Their music is completely synthesized with the exception of the marimba and the inadequately described snacks, played by Gary Miles. It is well controlled yet slightly lacking in complexity. The lyrics deal sarcastically with materialism and are briefly in French. The B-side, "Sleep", sounds much like Soft Cell and is also featured on the compilation Let 'Em Eat Jelly Beans. Charly Brown shows off the flexibility of his voice, and does well. The other member of the trio is Myke Reilly. I can't be sure how long the single has been out, but it's worth picking up if you like "trendy synto-pop". I do, and this seemingly Berkely-based group just may be something to watch for

Phil



## STOCKHOLM MONSTERS

Stockholm Monsters? The only thing I know about these guys is that they are on Joy Division's label Factory and have worked with their producer Martin Hannett, who produced the A-side of this single. (Guess who I'm about to compare them to?) Earlier on I stated what a brilliant producer Hannett was, and here I have proof.

The A-side sounds like Joy Division (the drums). The guitar work is sparse, not unlike Joy Division, and the drums have that patented Hannett sound on them. "Fairy Tales", however, is much more upbeat than most of Joy Division's material, with perhaps the exception of "Love Will Tear Us Apart." Actually this sounds more like The Stranglers' "Duchess" than Joy Division, but that's beside the point. The group utilizes a recorder nicely on this track, as well as some nice detached piano playing.

The B-side is O.K., (a Doors imitation), but the group is still in need of a producer, (Hannett didn't do this one). I'm going to get their next record.

JN

## PETE SHELLEY HOMOSAPIEN

This album has been out for about ten months, but has just been released, in a slightly altered form, domestically. Disregarding former Buzzcocks' work, I review the domestic version. It is listenable-to from start to finish, generally enjoyable, with well written lyrics. I prefer the first side to the second, with highlights of "Homosapien" and "Yesterday's Not Here". Side two begins well with "I Don't Know What It Is". "I Generate a Feeling" is interesting but not hard to get tired of- I personally enjoy the high tech music behind Shelley's voice, though others are less enthusiastic about it. Still, even if a drum machine bothers you, Shelley's competence as a songwriter and vocalist can make this album worthwhile.  
retail cost: 8.98  
actual value: 3.87

Phil

## U2-CELEBRATION

One thing that I have to give U2 credit for is their practice of releasing between-album singles, thus keeping the band in the public eye while giving fanatics a sample of the new album. Last year's "Fire" single for example was released before the accompanying long play had been recorded, and even contains a bonus 45 containing several of the high points of *Boy* recorded live in Boston. Upon first listening to "Celebration", their latest opus appears to be one of the most exciting records U2 has ever made. After repeated listenings, however, it becomes apparent that "Celebration" has more flash than substance and does not stand up well next to previous U2 singles. Still, much of U2's appeal lies in the band's instrumental and vocal attributes which, (with the bizarre exception of Larry Mullen's drumming), are exhibited nicely on this track. So if you're a U2 fan "Celebration" will only strengthen your alliance. The B-side, "Trash, Trampoline, and the Party Girl" is as much of a jumble as its title makes it out to be. Reminiscent of early T-Rex, this song is only notable because it sounds like nothing U2 has done before.

JN

## Joe Jackson NIGHT & DAY

I have followed Joe Jackson throughout the years and at some points in time considered myself a fan. It started with the classic (?) "Look Sharp" in which Joe is friendly and upbeat. "I'm the Man" serves as an adequate holdover until "Beat Crazy", which comes through fresh and interesting. These albums are good; their shallowness being only slightly disturbing. Then, the breakup of the band and then Joe Jackson's move into "Jumpin' Jive". Now it seems that Mr. Jackson has tried to retreat into the days of "Beat Crazy", but has tripped over his feet and fallen into a hole. "Night and Day", the new album, is bullshit. He must have found a xylophone in his back yard, and written the lyrics while asleep. "T.V. Age" is pertinent, but that's all. The inside cover gives us a picture of the aforementioned xylophone and the balding man himself w/the other musicians. The music has no beat, the lyrics have no meaning, I can not recommend this album.  
retail cost: 8.98  
actual value: .04

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# CONCERTS

## DAVE EDMUNDS

### MARSHALL CRENSHAW

Opening the show was New York rocker Marshall Crenshaw. Former Beatlemania member Crenshaw and his pop rock trio made their way through most of their new album. A few songs seemed to come off a bit hollow, but Crenshaw puts enough emotion into them to make their set enjoyable.

By the time Dave Edmunds and company hit the stage they were playing to a full house and loud enough to make one wonder if the P.A. could handle the entire show. Opening the set with "Crawling From the Wreckage" they set the mood for the evening. Rocking his way through old faves like "I Knew the Bride", "Queen of Hearts", and Costello's "Girls Talk", to a few off the new album, Springsteen penned "From Small Things", "Dear Dad" and "Me and the Boys" you knew your \$10.50 wasn't wasted on him.

Stepping out of the light for a minute, Edmunds brought forward keyboardist Gerald Walker, who grabbed his accordion and almost stole the show with a cajun sounding "You ain't Nothin' But Fine". Edmunds and guitarist Mickey Gee were great to watch, playing duel and trading off lead spots. It was their first encore when most of the crowd stayed on their feet while they demanded another encore before the band left the stage for the last time.

The best thing about seeing a Dave Edmunds show is that Edmunds and his band genuinely enjoy playing, and it definitely comes through on stage.

Tamara Bowling

## squeeze & oingo boingo 11

The Squeeze concert here in San Diego was a grand success. The group literally whipped out a wonderful show. There were some surprises: First, although stating beforehand that only post-Argy Bargy songs would be played, we were treated to "Take Me I'm Yours", their first big hit in the U.K. It was, however, played as an encore, and their actual set followed, for the most part, the order of the albums. They managed to choose the best songs from the slightly inferior new album, including "I've Returned" and "His House Her Home". It was good to hear Glenn Tilbrook singing "Tempted", as Paul Carrack has, since his departure from the group, almost stolen the song for use as a sort of "Paul Carrack Anthem". Also their covers were excellent. "Time is Tight" by Booker T. and the MG's was played right before "In Quintessence", and because of the vast similarities, much of the audience thought they were hearing an extended version of the latter song.

Squeeze has grown from a bunch of one-joke alcoholics into possibly the greatest creative pop force since the days of the Beatles. So there may still be hope for Oingo Boingo, who opened for Squeeze. This 12 piece ensemble had a great opportunity to exploit their uniqueness. They are truly a one-of-a-kind new wave band. They get tremendous sound coming out of that gang of musicians, with horns, kazoo's, inverted buckets, etc. However, their songwriting fails to utilize their potential. Unless they show some promise real soon they should pack it in and call it a day. But who knows, these guys could turn out to be the Kinks of the 80's. It was a fun show regardless. Gay

## CHELSEA

The contrast between the opening act, Catch 22, and Chelsea's performance showed that there can be more to punk than distorted throb. The songwriting talent of Nick Austin, lead guitarist, makes the foreign music much more enjoyable than the local/domestic stuff. Chelsea's sound is molded into tangible music without any restraint on the vital energy. They played most of the material from the new album, *Evacuate*, and between Austin on guitar and October on vocals, the stage show was a fit contribution to the sound. Between and during songs, Gene October showered insults on the crowd, calling them "college boys" and "poser's", and generally scorning the American punk scene. Response was in verbal attack and saliva. The audience, though seemingly excited during the show, had to be coaxed into calling for an encore. There was perhaps a lack of demand for more abusive commentary. Anyway, the show was interesting and the music was quite good. p<sub>hi</sub>

... more boat

## MEN AT WORK

Business As Usual

If this is really business as usual for the Men at Work, then I commend them to keep up the good work because this vinyl handiwork is definitely a success. Men at Work's strongest two singles, "Who Can It Be Now?" and "Down Under" both found on side one, introduce the band with strong, ska-based rhythms given somewhat pop overtones. The former work is a definite candidate for mass popularity due to its sultry sax leads that stabilize and virtually make the song. Indeed, Greg Ham's hot sax playing, along with his versatility on other instruments like keyboards and flute, is the backbone of this record's success, providing a healthy separation from the tons of other mainstream shit that constantly infests record stores. This, however, brings up the record's only fault which is the band's sacrifice of their own originality for the sake of commercialism on a few songs. Side one is excellent in that it provides the band with an exhibition ground for its healthy amount of originality and natural ska-rhythms. It is side two, however, that the record slows down and aims at a more commercial market than at exercising the inherent talent within the band. Still, this side has its strong points ("Be Good Johnny", "Catch a Star"), enough of which when combined with side one push the record beyond the commercial mainstream stuff around that makes me want to puke. So listen to Business as Usual a few times, and its guaranteed to find its notch in anyone's likes.

retail cost: 8.98 p<sub>de</sub>  
actual value: 4.13



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# SLAX 60's TRIVIA CONTEST

SIMPLY ANSWER THESE QUESTIONS TO THE BEST OF YOUR KNOWLEDGE, AND SEND THE ANSWERS TO SLAX MAGAZINE, ALONG WITH YOUR NAME, ADDRESS, AND WE'LL LOOK AT THEM, AND WE'LL SEE IF THEY ARE RIGHT ANSWERS, AND IF THEY ARE, WE'LL PUT THEM IN A DRAWING, AND IF YOUR NAME IS SELECTED YOU GET A SLAX-PAC. THIS INCLUDES AN ALBUM OF YOUR CHOICE, (PLEASE SPECIFY IN YOUR ENTRY), AND LOTS OF OTHER FUN THINGS. SO BEGIN, AND GOOD LUCK, SEE YOU SOON.

- 1.) Name the Rolling Stones drummer (before Charlie Watts), that later acheived fame with another band, who for a while were banned from playing in the United States.
- 2.) What band was Graham Gouldman in during the mid 60's?
- 3.) What is Pete Townshend's nickname?
- 4.) They were Birmingham's second "super group" and had many successful singles in the U.K..
- 5.) This group came from Wales, yet never had an album released in the U.S. or U.K.. They later changed their name and had chart success on both sides of the Atlantic.
- 6.) Who is famous for introducing the Yardbirds on stage?
- 7.) Name the Zombies' last single.
- 8.) Who was the L. Ransford who was credited for writing many of the Hollies' early songs?

if you only got three we'll still put you in the drawing

## NEXT MONTH:

LOTS OF EXCITING THINGS COMING UP IN NEXT MONTH'S SLAX. FIRST WE HAVE AN INTERVIEW WITH R.E.M. THEY HAVE A GREAT NEW EXTENDED PLAY OUT AND THEIR SINGLE EVERYONE THINKS IS GREAT. THEY COULD BE FUN. ALSO LORDS OF THE NEW CHURCH. THEY HAVE SOME GOOD MUSIC ON THEIR ALBUM TOO AND HOPEFULLY SOME GOOD SALES FIGURES HERE SOON. (THANKS KAREN) WOW! WE ALMOST HAD A REVIEW OF THE R.E.M. ALBUM BUT SOMEBODY (JOEL) LOST IT. ALSO NEXT MONTH SOME THOUGHTS ON WHAT THE US FESTIVAL WAS REALLY LIKE, THE WHO CONCERT TOUR, MORE REVIEWS AND FUN. HELL THERE SIMPLY IS NOT A BETTER BUY FOR 50¢ THAN SLAX WHERE YOU CAN FIND LOTS OF FUN PACKED INTO A SMALL SPACE AND ALSO SOME CONTEST WHERE YOU CAN WIN A SLAX-PAC. ALSO NEXT MONTH IF YOU SEND US YOUR OWN MATERIAL WE WON'T HAVE TO PRINT CRAP LIKE THIS. SUBSCRIBE FOR \$6.50 IN AMERICAN CASH, OR MAKE CHECK OUT TO SLAX MAGAZINE. SEE YOU NEXT MONTH,

## Snowmen-Hokey Cokey

This one's been out a while, but I just had to review The Snowmen: Hokey Cokey. No' these aren't those guys you saw at Mom's in Pacific Beach, these are the English Snowmen, and they dress in truly authentic garb; no Spandex here.

When I first heard this forty-five I was convinced that it was Ian Dury in disguise; the rapsy, non-musical vocal and goodtime-pub-disco arrangement are uncanny.

It isn't Dury of course, but there is enough fun packed into these grooves to last through one complete listening. The song is "Hokey Cokey", which is a Snowmen original. (Actually the only thing original is the fact that they slightly altered the title of the song from the old stand by "Hokey Pokey". Also, I have an idea that this is a drug song, but it's still wholesome enough for family listening.)

The B-side sounds even more like Dury and is much less entertaining. Get this at Tower for 99¢ if you can. (I did).



# URGH!

## *a music war*

A SLAX MOVIE REVIEW  
by  
PAUL GORDON  
FREE LANCE WRITER

Michael White, the executive producer of "Monty Python and the Holy Grail", "The Rocky Horror Picture Show", and the Clash's "Rudeboy", has a new film which is currently playing the midnight circuit, entitled "Urgh! A Music War". The film features an abundance of live footage from some of the most original new music performers in the world. The film features, in order of their appearance, The Police, Wall of Voodoo, Toyah Wilcox, Orchestral Manoeuvres in the Dark, Oingo Boingo, XTC, Members, Go-Go's, Klaus Nomi, Spizzles, Alley Cats, Jools Holland, Steel Pulse, Devo, Echo and the Bunnymen, Au Pairs, The Cramps, Joan Jett, Pere Ubu, Gary Numan, Fleshtones, Gang of Four, John O'way, Dead Kennedys, 999, X, Magazine and Skafish.

"Urgh" is a film without frills, without padding, without tripe, which shows that a documentary doesn't have to contain interviews to succeed in entertaining its audience. Compared to such films as "The Decline of Western Civilization" and "Dance Craze", "Urgh" seems more sophisticated and intelligent in a way neither of the two previous films had been. Everything in the film is photographed and directed by Derek Burbridge, a new talent who has recently arisen in the film and music industries.

Not enough people pay attention to films which pay tribute to new musicians, and it is a pity because "Urgh! A Music War" is an excellent document of new bands who are trying to change our viewpoints about music. The film has excellent editing as the cinematographer focus in on the bands, fading in and out of the different musical instruments. It seems that this represents a war that these bands have, against the radio airwaves which refuse to play their material.

Exhibiting an astonishing range, both musically and lyrically, The Police specialize in blistering rock coupled with idyllic reggae rhythms. One song in the film, "Driven to Tears", hails from the band's third and latest A&M LP, Zenyatta Mondatta, which has firmly established them as a top new music attraction in the world.

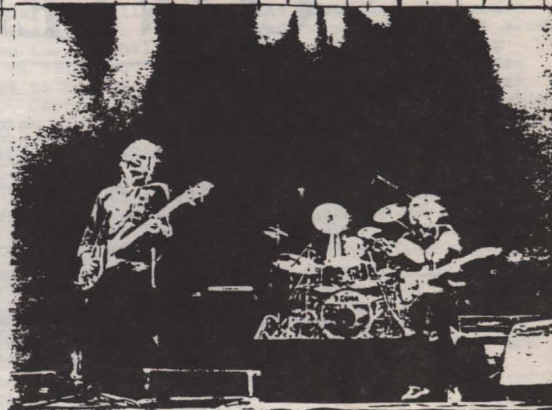
The second band in the film, Wall of Voodoo, incorporate mechanization, alienation and minimalism in their sensibilities. The revolutionary "claw method" and other "neo-Neanderthal" approaches to contemporary music conceived by the band are evident in their song Back in Flesh, performed with amazing stage presence in "Urgh! A Music War".

Some of the music in "Urgh" is quite jazzy. For instance, Toyah Wilcox. Having been, at one time or another, a Hell's Angels' frill, a waitress and a go-go dancer, Toyah has quite a bit of life experience from which to draw in her singing and acting career. She's been the subject of two British television documentaries and played opposite Katherine Hepburn in George Cukor's television remake of "The Corn is Green". Her song, "Dance", clearly demonstrates that she is as evocative a singer as an actress.

Combining soaring, sweeping instrumental approaches with intensively-researched lyrical content, Orchestral Manoeuvres are definitely one of the movie's highlights. They perpetrate a sense of history and irony while leaning into the winds of change. Their song, "Enola Gay", recalls the carrier of Hiroshima's doom as it signals the band's impending success.

Many of the bands in the film have toured San Diego, such as Oingo Boingo, originally formed as a street-performing cabaret ensemble, but who have now transmogrified into a crack new music octet. Their self-titled debut EP has been aptly described as "the vinyl solution for a world gone mad."

Another band who have frequented San Diego are XTC, a group formed in 1976 in Sinden, England. They have pushed punk energy forward into a style that is, in turn, driving, quirky, controlled, witty, and gently experimental. Their song in "Urgh!", "Respectable Street", conveys an almost uncontrollably smug grin of confidence in its resounding power and cleverness. Lead singer Andy Partridge has a unique stage presence reminiscent of the early live footage of The Clash. His choreography is very well done, as he prances across stage as though hypnotized by the fervor of his audience.



Many of the concerts which were filmed took place in England and France, however some of the footage is from the U.S. during the summer of 1980. One concert in Santa Monica featured a band called the Members. It's lead singer, Nicky Tesco, once worked in an American merchant's bank in England. Culling the knowledge he acquired in this capacity and combining it with a straight reggae flavor, Nick came up with "Offshore Banking", recently a top 30 hit in Britain, the song takes a considered shot at illegal tax shelters.

Garbed in a cubist-deco-inspired plastic tux and belting forth with an inspired mezzo-soprano, Klaus Nomi took over, at around halfway through the film, outraging the audience, while at the same time seeming to have a real flare for the Theater of the Absurd. His band combined the visual elements of mime and high-tech with the musical elements of pop and classical opera. Klaus' mentor, David Bowie, combined forces with the self-styled Nomi on Saturday Night Live for an outrageously theatrical set. In "Urgh!", "Total Eclipse" captures Klaus Nomi's inimitable talent.

Other important bands in the film include Au Pairs (their songs are fuelled by the natural temperamental scenes of sexual confusion, ignorance and selfishness: Devo (double knitted zombies plodding wearily down the path of technological malfunctions brought on by inept bureaucracy), and X (punks from L.A. who have made a business out of decay and degradation, being the leaders of the local punk scene here in California).

"Urgh! A Music War" has been made into a double album sound-track on A&M Records. The album includes twenty-seven musical dynamos, all very diverse from one to another. It definitely represents the songs and sounds of things to come.







The English Beat rose to fame with the ska revival movement. More sophisticated than the mainstream ska bands, they have not folded but continue to explore their individual style. Now, having just completed an American tour, they are working on a new album. SLAX had a telephone conversation with Beat guitarist and songwriter Andy Cox.

SLAX: What do you think of the U.S.? Are you being well recieved?

Cox: Yeah, I think we've been very well recieved.

SLAX: Where have you played?

Cox: We only joined the Clash in San Diego. It's the first gig we've played in about six months. Also, we're definitely coming back in the winter.

SLAX: Is there any underlying message that you are trying to state through your music?

Cox: It's just that people should think for themselves and they shouldn't just do what they're told, even if they're told it by a pop group. They should make up their own minds without that.



SLAX: What happened to Saxa, at the concert, why wasn't he there?

Cox: Well, unfortunately Saxa is getting on, as you probably know, and if he travels with us, once he's had a few late nights and a few hundred miles take their toll, he suffers very badly from bronchitis. This travelling around and staying up and not eating properly really aggravates it, until it gets to the point where he can't play saxophone because of having to travel to play it. So he's going to play on records with us. He's already on the tracks that we've laid down for the new album.

SLAX: Who is playing with you on tour?

Cox: His name's Wesley McGoogan.

SLAX: Is he with anyone else?

Cox: No, he's with us now; he used to play with Hazel O'Connor, but he's joined us full time now.

SLAX: Do you enjoy touring?

Cox: Yeah, it's fab, really. When sometimes I think I'm not enjoying it, I think what I could be doing instead. That would be standing on the goal line in Birmingham, which is one of the most boring places you could ever stand, and you think 'well here I am in California, and even though it's not sunny, it's quite different, so it's got to be pretty enjoyable.'

SLAX: What do you think of the other typical ska groups?

Cox: Well, they've all of them broken up now, haven't they? I mean I quite liked them all, they are all nice guys. I thought it was great to see them live; it was wonderful, a big huge dance.

SLAX: Why did the Beat drift away from that basic style with the second album?

Cox: We've got to maintain our own interest in it, really. It probably would be nice to carry on doing the same things all the time, but it would just get pretty boring. The people who come to see the shows would get pretty bored with it and we'd get really bored with it, after a while. We just have to try to expand and play different things to see what they sound like.

SLAX: What's coming up on the new album? Any surprises?

Cox: There should be a few surprises. We're going to do a Hoagy Carmichael number. It's different from the other two albums. Well, no, actually it's kind of the same, but I think we've managed to improve a bit for this one. I think we fell off a bit with Wh'appen; this is more in the style of the first album.

SLAX: What is your general view of politics and governments? Are you anti-authoritarian?

Cox: I suppose I am, basically. Personally, I hate to have people telling me what to do. I hate it when people can say "you've got to be here at nine o'clock in the morning and you're going to stay here until five o'clock at night so you can do something really stupid, if you'd like to make a lot of bread, and you're going to do it for five days a week". I hate that. I think if people want to work they should go home and be responsible for themselves.

SLAX: I hear lyrics against the upper classes.

Cox: I think that's generally true, though it's not always a question of class. It can be color or it can be like an economic situation, but it's not necessarily class.

SLAX: On the new album, what are the lyrics basically going to be dealing with?

Cox: I don't think they're going to be as overtly political, because I think, more or less everything has been said about that. It's all very well to rant and rave and carry on and say "this is wrong" and "oh dear, this is wrong", but hopefully the new songs can be a bit more positive toward the whole situation.

SLAX: Do you think you can propose any solutions to the problems that you've been talking about?

Cox: I think the one possible solution is for people to take responsibility for themselves, to do what they want to do without damaging other people trying to do what they want to do. I think that's a fairly difficult thing to achieve, but it seems that it's probably the only way out.

SLAX: That may cause society to disintegrate.

Cox: In what way?

SLAX: Well, if everyone wanted to do the same thing, nothing else would get done.

Cox: That may be true, but if everybody didn't want something done, then it wouldn't happen. If nobody wanted to be, say, in the army, then there wouldn't be any army and not so many people would be killed battling over the face of some stupid rock.

SLAX: Why do you think you were able to outlive the ska revival?

Cox: I think we get along better with each other than those other bands, that's at least part of the reason.

SLAX: Do you think the Beat has made a transition from ska to something with more depth?

Cox: Well, I'd like to think so. The proof of the pudding will be with this next album, whether we've actually done anything, but I think this one will be stronger. Last time, although we changed from ska, we didn't do much with it. Now we've had more time.

SLAX: What are your main musical interests?

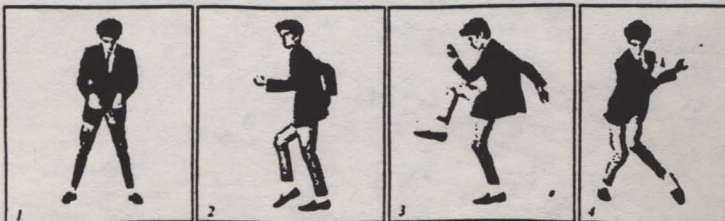
Cox: I like African music a lot, African pop music.

SLAX: Do you have any comments for the people of San Diego?

Cox: Thanks for being so kind to us at the gig on Saturday night, it was really great. We hope to see you all in the winter, when we have a better show.

SLAX: It couldn't be too much better.

Cox: Oh, I'm sure it could be three times better. Bye.



SKA-Tanzkurs: 1. Rhythmus nehmen.

2. Beine leicht anwinkeln.

3. Beine hochziehen, fast hüpfen.

4. Ende der Bewegung, Kniebeuge.

Alles in abgehacktem, ruckartigem Rhythmus.

Getanz wird meist alleine und auf der selben Stelle.



